


ULTIMATE  
GUITAR  
PLAY-ALONG



# JOURNEY

Play Along with 8 Great-Sounding Tracks

BOOK & PLAY-ALONG CDs

WITH  TONE 'N' TEMPO CHANGER

2 CDs  
INSIDE

Don't Stop Believin'  
Faithfully  
Lights  
Lovin', Touchin', Squeezin'  
Open Arms  
Send Her My Love  
Separate Ways (Worlds Apart)  
Who's Crying Now



Contents printed on 100% recycled paper.


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Play Along with 8 Great-Sounding Tracks

**BOOK & PLAY-ALONG CDs**

WITH  **TONE 'N' TEMPO CHANGER**

## About the TNT Changer

Use the TNT software to change keys, loop playback, and mute tracks for play-along. For complete instructions, see the **TnT ReadMe.pdf** file on your enhanced CDs.

Windows users: insert a CD into your computer, double-click on My Computer, right-click on your CD drive icon, and select Explore to locate the file.

Mac users: insert a CD into your computer and double-click on the CD icon on your desktop to locate the file.

Recordings produced and mixed by Doug Emery, Lee Levin, and Dan Warner

Guitars and bass: Dan Warner

Keyboards: Doug Emery

Drums and percussion: Lee Levin

Cover photo: © Ross Halfin



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# DON'T STOP BELIEVIN'

Moderately ♩ = 120

Intro:

Words and Music by  
JONATHAN CAIN, NEAL SCHON  
and STEVE PERRY

E B C#m A E  
Piano & Bass Gtr.

The Intro consists of two staves of music. The first staff is for the Piano and Bass Guitar, featuring a sequence of chords: E, B, C#m, A, and E. The second staff continues the sequence with B, G#m, and A. The music is in 4/4 time and features a steady eighth-note rhythm.

Verses 1 & 2:

E B C#m A  
Piano & bass gtr. cont. simile

1. Just a small town girl,  
2. Just a cit - y boy,

liv - in' in a  
born and raised in

Elec. Gtr. 1 (clean-tone)

15<sup>ma</sup>

mf  
harm.

(2nd time only)

T  
A  
B

The first line of the verses is marked with measure 12. It features a guitar solo with a 15<sup>ma</sup> (fifteenth fret) bend. The lyrics are: "lone - ly world. South De - troit." The chords E and B are indicated above the staff.

lone - ly world.  
South De - troit.

She took the mid - night train go - in'  
He took the mid - night train go - in'

The second line of the verses is marked with measure 15. It features a guitar solo with a 15<sup>ma</sup> bend. The lyrics are: "an - y - where. an - y - where." The chords G#m and A are indicated above the staff. There are two endings, labeled 1. and 2.

an - y - where.  
an - y - where.

Elec. Gtr. 1

15<sup>ma</sup>

mf  
harm.

5

T  
A  
B



## Verse 3:

Elec. Gtrs. 1 &amp; 2 tacet

26 *Piano & bass gtr. cont. simile*

B C#m A

A sing-er in a smok-y room. The smell of wine and cheap per-fume.

30 E B G#m A

For a smile they can share the night; it goes on and on and on and on.

## Bridge:

34 B/A A B/A E/A B/E E B/E E

Stran-gers wait-ing up and down the boul-e-vard. Their

\*Elec. Gtrs. 3 & 4 (w/light dist.)

mf P.M. - P.M. - P.M. - P.M. - P.M. -

TAB

16	14	16	17	16	17	16	17
16	14	16	16	16	16	16	16
16	14	16	16	16	16	16	16
0	0	0	0	0	0	0	0

\*Composite arrangement.

38 B/A A B/A E/A B/E E B/E E

shad-ows search-ing in the night.

P.M. - P.M. - P.M. - P.M. - P.M. -

TAB

16	14	16	17	16	17	16	0
16	14	16	16	16	16	16	0
16	14	16	16	16	16	16	0
0	0	0	0	0	0	0	x



## Verse 4:

54

B C#m A E

Work-in' hard\_ to get my fill\_ Ev-'ry-bod-y wants a thrill\_

Rhy. Fig. 1  
Elec. Gtr. 3

P.M. P.M. P.M. P.M.

TAB

Rhy. Fig. 1A  
Elec. Gtr. 4

TAB

58

B G#m A E

Pay-in' an-y-thing to roll the dice\_ just one more\_ time\_

end Rhy. Fig. 1

P.M. P.M. P.M. P.M.

TAB

end Rhy. Fig. 1A

TAB

## Verse 5:

62

B C#m A

Some will win, some will lose, some were born to

Elec. Gtr. 3

P.M. P.M. P.M.

TAB

0 0 2 2 2 4 4 4 6 4 4 4 4 6 6 7 8 6 6 6 2

0 0 2 2 2 4 4 4 6 4 4 4 4 6 6 7 8 6 6 6 2

Elec. Gtr. 4

TAB

0 0 2 2 4 2 4 6 4 6 7 0

65

E B G#m

sing the blues. Oh, the mov - ie nev - er ends; it goes

P.M. P.M. P.M.

TAB

0 0 2 2 4 2 2 2 0 0 2 2 2 4 4 4 6 4 4 4 4 4 4 4

0 0 2 2 2 4 4 4 6 4 4 4 4 4 4 4 4

TAB

1 2 0 0 2 4 2 4 6 6 4

68

A

on and on and on and on.

P.M. P.M.

TAB

6 6 6 6 6 6 6 2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 0 0 0 0 0 0 0 0

TAB

6 7 (7) (5)

4 5

⊕ Coda

B/E E B/E A

70

Elec. Gtr. 5 (w/light dist.)

*f*

8va

TAB

13 14 16 14 16 17 14

13 14 16 14 16 17 14

16 17 14 14 14 0 12

Elec. Gtrs. 3 & 4

Guitar Solo:

w/Rhy. Figs. 1 (Elec. Gtr. 3) &amp; 1A (Elec. Gtr. 4)

E B C#m A

Elec. Gtr. 5

(8va)

72

1/2 1/2 1/2

TAB

16 16 14 16 16 16 16 16 (16) 14 17 16 17 14 16 14

E

B

G#m

A

Elec. Gtr. 6  
(w/light dist)

76

8<sup>va</sup>

*f*<sub>1</sub>

21 (21)

112

10 (10) 10 14 10 10 14 17 17

1/2 1/2 1

TAB

Elec. Gtr. 5  
8<sup>va</sup>

Chorus:

w/Rhy. Figs. 1 (Elec. Gtr. 3) & 1A (Elec. Gtr. 4) both 3 lines

80

E B C#m A B

Don't stop be - liev - in', hold on to the feel - in'.

B G#m A E

Street lights peo - ple!

B C#m A

88

Don't stop be - liev - in'. Hold on!

E B G#m A E

92

Street lights peo - ple!

B C#m A E

96

Don't stop be - liev - in', hold on to that feel - ing.

B G#m A E

100

Street lights peo - ple!

B G#m A

Begin fade

Fade out

# FAITHFULLY

Words and Music by  
JONATHAN CAIN

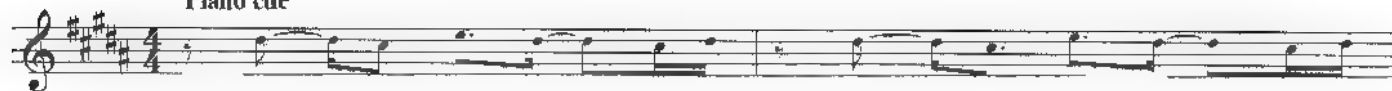
Moderately slow ♩ = 66

Intro:

B

G#m

Piano cue

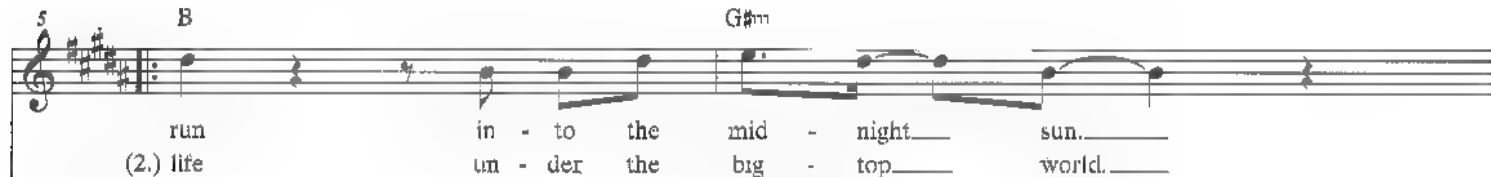


1. High - way,

Verse:

B

G#m



\*Elec. Gtr. (w/light dist.)



*ppp*

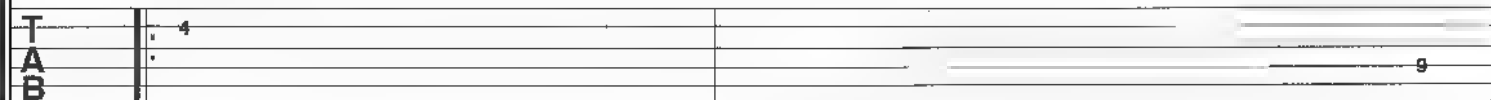
w/volume swell



Elec. Gtr.

*p*

(2nd time only)



\*Composite arrangement.

7 E B

Wheels go 'round and 'round, — you're on my mind.  
We all need the clowns — to make us smile

*mp* *w/volume swell*

TAB

TAB

9

Rest - less hearts sleep a -  
Through space and time, al - ways an -

*(w/volume swell)*

TAB

TAB

11 G#m E

lone to - night, send - in' all my love a - long the  
oth - er show. Won - d'ring where I am, lost with -

*2nd time only*

TAB

13 B/F# F# E G#m

wire. out you. They say that the road ain't no place to start a fam-  
And be in' a part ain't eas y to on this love

*p* *mf*

TAB 4 4 9 9 6 6 4 4

15 B E G#m

- 'ly af - fair. Right down the line it's been you and me.  
Two strang - ers learn to fall in love a -

*w/volume swell - - - - -*  
(1st time only)

TAB 12 (12) 11 (11) 8

(2nd time only)

TAB 9 7 9 7 8 4 6 4 8 9 9 6 4

17 B E G#m

gain. And lov - in' a mu - sic man ain't al - ways what it's  
I get the joy of re - dis -

TAB 4 6 4 4 4 6 4

TAB 7 9 7 9 (9) 7 9 9 7 9 9 6 6 4

19 B F# D#m F#

supposed to be — } Oh, — girl, you stand — by — me. I'm for-  
cov - 'ring you, — }

2nd time only —

TAB

22 C#m B/D# E B

ev - er — yours, — faith - ful - ly. —

(2nd time only) — *f* both times —

TAB

25 G#m B/F# 1. E 2. E

2. Cir-cus

(both times) —

TAB

Outro:

29 B G#m B/T# E

Whoa — whoa, — whoa —

15 15 15 15 15

TAB

16

B

G#m

33

Faith - ful - ly. I'm still

*f*

TAB

18 18 18 18 (18) 16 18 18 18 18 (18) 16

B/F#

E

35

yours.

*8va*

TAB

18 18 18 18 (18) 18 18 19 18 (18) 18 18 18 (18)

B

G#m

37

*8va*

TAB

17 18 17 18 17 17 17 16 17 17 17 (17) 16

B/F#

39

*1/2*

TAB

17 16 14 18 16 (16) 14 16 14 16 14 16 14 16 16 16 16 16 16 16 16 16 16 16

E

40

I'm for

*8va*

*1 hold bend*

TAB

16 (16) 14 16 18 16 16 18 16 16 19 19 19

41 B G#m

ev er yours, Ev - er yours,

8va

hold bend hold bend hold bend hold bend

TAB

43 B/F# E

faith - ful -

(8va)

hold bend hold bend hold bend hold bend

TAB

45 B G#m

- ly,

(8va)

TAB

47 B/F# E

8va

TAB

# LIGHTS

Words and Music by  
NEAL SCHON and STEVE PERRY

Moderately slow ♩ = 69

Intro:

D Bm7 D A

<sup>#</sup>Elec. Gtr. 1 (w/light dist.)

*mf*

hold throughout

Bm7 C D

When the

Chorus:

D Bm C

lights go down in the cit - y and the

7 D Bm C

sun shines on the bay, ooh, I

TAB

9 D Bm C

want to be there in my cit - y, oh.

TAB

11 Bm7 C D

On, oh, oh.

TAB

Verse:

13 D Bm C

*Elec. Gtr. 1 cont. chorus fig. simile*

So you think you're lone - ly?

*\*Elec. Gtr. 2 (w/ light dist.)*

*f*

TAB

15 D Bm C

Well, my friend, — I'm lone - ly too. —

TAB 7/9 5 7 5 7 5 7

17 D Bm C

I want to get back — to my cit - y — by the bay - ee - ay. —

TAB 7/9 5 7 5 7 5

19 Bm7 C D

Oh, oh, oh. — It's

TAB 7/9

*Bridge:*

21 Bm A5 G D

sad, — oh, — there's been morn - ings out on the road with -

Elec. Gtr. 1

TAB 3 0 3 3 3 3 2 3 2 3 2 3 2 3 2

4 4 2 0 0 0 0 0 0 0 0 0 0 0 0

4 4 2 0 0 0 0 0 0 0 0 0 0 0 0

B 2 2 6 3 3 3 3 2 3 2 3 2 3 2

23

Bm A5 G D A5 A#5

out you, with - out your charms.

TAB

25

Bm A G D

oh, oh, my, my, my, my, my, my.

TAB

27

Bm7 C D

Oh, on, oh. When the

TAB

**Chorus:**

29

D Bm C

Elec. Gtr. 1 resume chorus fig. simile

lights go down in the cit - y and the

Elec. Gtr. 2

TAB

31 D Bm C

sun shines on the bay, ooh, I

TAB 7 9 5 7 5 7 5

33 D Bm C

want to be there in my cit - y, oh.

TAB 7 9 5 7 5 7 5

35 Bm7 C D

Oh, ooh, oh, oh.

TAB 7 9 7 9 7 9 10 12

### Guitar Solo:

Bm A5 G D

Elec. Gtr. 1 resume bridge fig simile

gtr

Elec. Gtr. 2

37 w delay

TAB 12 12 (12) 10 12 10 10 12 10 12 12 (12) 10 12 10 1

39

Bm A5 G D A5 A#5

TAB

41

Bm A5 G D

TAB

43

Bm7 C D

When the

TAB

Chorus:

D Bm C

Elec. Gtr. 1 resume chorus fig. simile

lights go down in the cit - y and the

TAB

47 **D** **Bm** **C**

sun shmes on the bay, ooh, I

TAB

49 **D** **Bm** **C** **Bm7** **C**

want to be there in my cit-y, oh, Oh, ooh, oh,

TAB

52 **D** **Bm7** **C** **D**

oh, Mmm, Oh, ooh, oh, oh,

TAB

**Elec. Gtr. 1**

TAB

# LOVIN', TOUCHIN', SQUEEZIN'

Words and Music by  
NEAL SCHON and STEVE PERRY

Moderately slow ♩ = 69

Intro:

A

Elec. Gtr. 1 (w/dist.)

Verse 1:

A



16

with some-one else. —

A

Lov - m',

E

touch - m,

14

TAB

18

G

squeez - in' —

A

each oth - er.

TAB

*Chorus:*

20

F#m

You're tear - in' me a - part, —

G

A

ev - er - y, ev - er - y day.

TAB

22

F#m

You're tear - in' me a - part,

G

A

oh, what can I say?

TAB

You're tear - m' me a - part. .

TAB

## Verse 3:

A

It won't be long, yes, — till you're a - lone — — — when your

TAB

D

lov - er, oh, he has - n't come home. — 'Cause he's

TAB

A

E

G

lov - in', ooh, he's touch - in', he's squeez - in' — — — an -

TAB

## Chorus:

F#m

G

33

oth - er

He's tear - in' you a - part, —

TAB

5 7 7 0 4 9 2 4 4 4 4 4 5

9 5 5 0 2 2 2 2 2 2 2 2 2

35

ooh, ev - er - y, ev - er - y day, —

He's tear - in' you a - part, —

TAB

2 2 2 2 2 2 2 4 2 4 4 4 4 5

0 0 0 0 0 0 0 0 2 2 2 2 2 2

37

Oh, — girl, what can you say? — 'Cause he's lov - in', touch - in' an -

TAB

2 2 2 2 2 2 4 4 4 4 5 5 5 5

0 0 0 0 0 0 0 2 2 2 2 2 2 2

39

oth - er. Now it's your turn, girl, — to cry. —

TAB

2 2 2 2 2 2 4 4 4 4 5

0 0 0 0 0 0 0 2 2 2 2 3

Outro

41 A

Na, na, na, na, na, na, na, na, na, na, na

TAB

43 F#m G

Na, na, na, na, na, na, na, na, na, na, na

TAB

45 A  
Elec. Gtr. 1 cont. simile

Na, na, na, na, na, na, na, na, na, na, Na, na, na, na, na, na

48 F#m G A

na, na, na, na, na, Na, na, na, na, na, na, na, na, na, na

51 F#m G

Na, na, na, na, na, na, na, na, na, na, na

53 Elec. Gtr. 2 (w/light dist)

f w/slide

TAB

53 **A**

Na, na, na, na, na, na, na, na, na, na, na.

**TAB**

14	14	14	14	14	12/14	14	14	12/14	14	14	14	12	14
14	14	14	14	14	14	14	14	14	14	14	14	14	14
14	14	14	14	14	14	14	14	14	14	14	14	14	14

55 **F#m** **G**

Na, na, na, na, na, na, na, na, na, na, na.

**TAB**

12/14	14	14	12/14	14	14	14	12	14	14	12	14	14	12
12/14	14	14	12/14	14	14	14	14	14	14	14	14	14	14
12/14	14	14	12/14	14	14	14	14	14	14	14	14	14	14

57 **A**

Na, na, na, na, na, na, na, na, na, na, na.

**TAB**

4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4

*w/o slide* **P.H.**

59 **F#m** **G**

Na, na, na, na, na, na, na, na, na, na, na.

**TAB**

2	4	5	5	4	2	2	4	4	2	4	4	2	5	5
2	4	5	5	4	2	2	4	4	2	4	4	2	5	5
2	4	5	5	4	2	2	4	4	2	4	4	2	5	5

**PH**

61 A

Na, na, na, na, na, na, na, na, na, na

*w. shae*

TAB

12-14	14	14	12-14	14	14	14	12	14	14	14-12	12	12	14-12	14-12	14-12	14
12-14	14	14	12-14	14	14	14	14	14	14	14	14	14	14	14	14	14

63 F#m G

Na, na, na, na, na, na, na, na, na, na.

TAB

14-12	14-12	14-12	14-12	14-12	14-12	14-12	14-12	9-7	5	7	7	0	7	5	7	7	7	7	0	x
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14

65 A

Na, na, na, na, na, na, na, na, na, na.

TAB

12-14	14	14	12-14	14	14	14	14	14	14	12-14	14	14	12-14	14	14	14	14	14	14	14	14
12-14	14	14	12-14	14	14	14	14	14	14	12-14	14	14	12-14	14	14	14	14	14	14	14	14

Band tacet

67 (A) (F#m) (G)

Na, na, na, na, na, na, na, na, na, na.

# OPEN ARMS

Words and Music by  
JONATHAN CAIN and STEVE PERRY

Moderately slow ♩ = 96

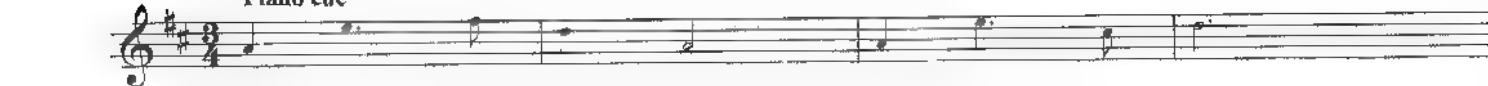
Intro:

D

A/C#

G/B

Piano cue



Verse:

D

A/C#

G/B



1. Ly - ing be - side you, here in the dark;  
2. Liv - ing with - out you, liv - ing a - lone,

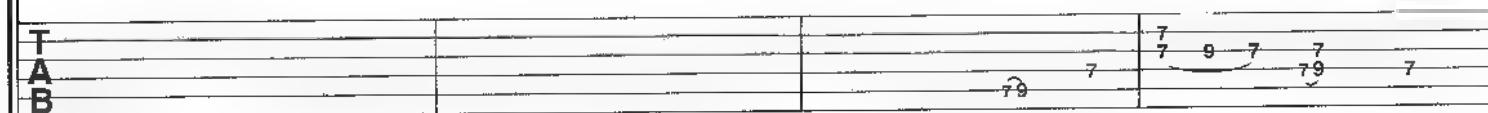
\*Elec. Gtr. (w/dist.)



\*Elec. Gtr. tacet meas. 9-24, 1st time only (enter at Pre-Chorus).  
Elec. Gtr. is a composite arrangement.



- feel - ing your heart beat with mine.  
this emp - ty house seems so cold.



17 D A/C# G/B

Soft - ly — you wis - per: you're so — sin - cere  
Want - ing — to hold you, — want - ing you near,

hold — — — — — hold — — — — — hold

TAB

7 7 2 3 0 2

21 Bm A G

How could our love be so blind? We  
how much I want - ed you home. But

(hold) — — — — — hold — — — — —

TAB

2 3 4 4 2 2 4 4 0 9

\*Elec. Gtr. enters.

Pre-chorus:  
Em Bm

25

said on... — to - geth - er, we drift - ed — a — part, and  
now that — you've come back, turned night in - to day, —

TAB

0 0 0 2 2 2 2 4 4 4

29 D A G A/G

here you are by my — side, — — — — —  
I need you to stay, — — — — — }

TAB

3 2 0 2 2 2 3 2 2 2 3



49 C9

love means to me, o - pen arms.

D

TAB

53 A/C# G/B Bm A G

TAB

59 2. D D7/C

arms.

TAB

65 G/B C9 D

rit. hold

TAB

# SEND HER MY LOVE

Moderately ♩ = 126

Intro:

Keybds

Words and Music by  
JONATHAN CAIN and STEVE PERRY

Drums

2

D/C

Rhy. Fig. 1

Elec. Gtr. 1 (w/light dist. & chorus)

Em

5

*f*

TAB

D/C

Em

end Rhy. Fig. 1

9

TAB

Verse:

Elec. Gtr. 1 substitute w/Rhy. Fig. 1, 2nd time only

D/C

Em

13

*mf*

TAB

1. It's been so long since I've seen her face.  
2. The same ho-tel, the same old room;

D/C

Em

17

TAB

You say she's do-in' fine.  
I'm on the road a-gain.

Send Her My Love - 5 - 1

21 D/C Em

I still re call  
She need-ed so much more a sad ca le;  
than I could give

TAB

25 C Em Bm C

— how it hurt so bad to see her cry.  
— We knew our love could not pre-tend.

hold - - - -

TAB

29 Em Bm7

I did-n't want to say good - bye.  
Bro - ken hearts can al - ways mend.

TAB

Chorus: 33 Em D/F# C Am

Send her my love; mem - o - ries re main Send her my

Rhy. Fig. 2

hold throughout

TAB

37 *Em* *D/F#* *C* *Am*

love: ros - es nev - er \_\_\_\_\_ fade... \_\_\_\_\_

TAB

41 *Em* *D/F#* *C(9)* *D/F#*

1. Send her my love. \_\_\_\_\_ 2. love. \_\_\_\_\_

end Rhy. Fig. 2

TAB

*Bridge:*

46 *C* *Em*

Call - in' out her name, I'm dream - in' re - flec - tions of a face I'm see - in'.

TAB

50 *C* *Bm7*

It's her voice that keeps on haunt - ing me.

TAB

**Guitar Solo:**

w/Rhy. Fig. 2 (Elec. Gtr. 1) 1st 4 meas. only, 4 times, simile

54 Elec. Gtr. 2 (w/light dist)

Em D/F# C Am

*f*

TAB

9 10 10 7 (7) 9 9 7 8 7 7

58

Em D/F# C Am

TAB

10 10 10 10 12 15 15 14 (14) 15 14 12 (12) 11 15

62

Em D/F# C Am

8va

TAB

16 17 17 17 14 14 (14) 17 17 14 15 14 15 14

66

Em D/F# C Am

Send — her, send — her my.

8va

TAB

16 17 17 17 15 17 (17) 15 17

**Outro:**

w/Rhy. Fig. 2 (Elec. Gtr. 1) 1st 4 meas. only, simile

70

Em D/F# C Am

love. — ros — es nev — er fade...

8va

TAB

19 17 19 17 19 17 19 22 19 17 19 17

## w/Rhy. Fig. 2 (Elec. Gtr 1) simile

74

Em D/F# C Am

Mem - o - ries re - main;

8va

TAB

19 17 19 17 19 17 19 22 19 22 19

78

Em D/F# C Am

send her, send her my

8va

TAB

19 17 19 17 19 17 19 22 19 17 19 17

82

Em D/F#

Freely

C(9)

Elec. Gtr. 1

love.

8va

TAB

19 17 19 17 19 17 19 22 17 22 22 22 20 20 19 19 20 20 19 19 20 21

86

8va

TAB

19 19 20 19 19 19 20 21

# SEPARATE WAYS (WORLDS APART)

Words and Music by  
JONATHAN CAIN and STEVE PERRY

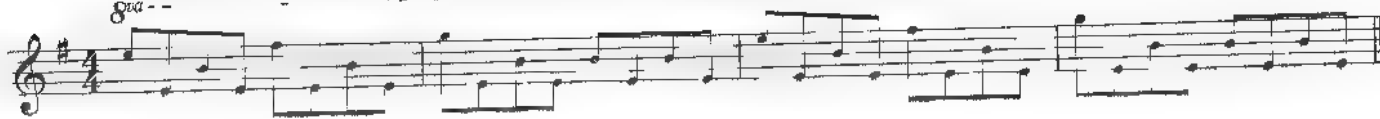
Moderately ♩ = 132

Intro

Em

Synth. Cue

8va --



Band enters

8va

Rhy. Fig. 1

\*Elec. Gtr. (w/dist.)

end Rhy. Fig. 1

*f*



\*Composite arrangement.

w/Rhy. Fig. 1 (Elec. Gtr.) 2 times

Em

D/E

C/E

Em

D/E

C/E



Verse:

w/Rhy. Fig. 1 (Elec. Gtr.) 3 times

Em

D/E

C/E



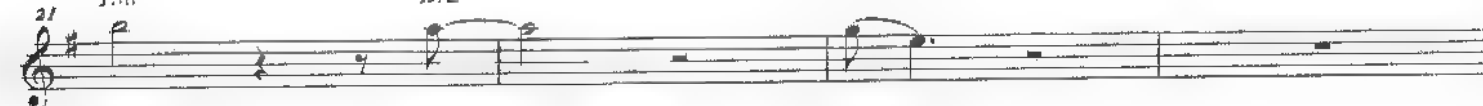
1. Here we stand, ---  
2. Trou - bled times;

world's a - part, --- hearts bro - ken in  
caught be - tween --- con - fu - sion and

F#m

D/E

C/E



two,  
pain,

two, ---  
pain, ---

two, ---  
pain, ---

Em

D/E

C/E



Sleep - less nights; ---  
Dis - tant eyes; ---

los - ing ground, --- I'm reach - ing for  
pro - mis - es, --- we made --- were in

Separate Ways (Worlds Apart) - 7 1

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29

Em D/E C/E Am7 Bm7

you, you, you, Feel-m' that it's  
vain, in vain, in vain, If you must

Elec. Gtr.

TAB

Pre-chorus:

33

Cmaj9 D Am7

gone can change your mind.  
go... I wish you love.

TAB

36

Bm7 Cmaj9 D

If we can't go on to sur-vive  
You'll nev-er walk a-lone Take care,

TAB

39

Am7 Bm7 Cmaj9

the tide, love di-vides.  
my love, miss you, love.

TAB

**Chorus.**  
Fm

Some day love will find you Break those chains that bind you.

**Rhy. Fig. 2**

TAB

Cmaj7 Am7 D5 D#5

One night will re - mind you how we touched and went our sep - 'rate ways.

**end Rhy. Fig. 2**

TAB

w/Rhy. Fig. 2 (Elec. Gtr.)

Em D

If he ev - er hurts you, true love won't de - sert you.

Cmaj7 Am7 1. D5 D#5

You know I still love you though we touched and went our sep - 'rate ways.

w/Rhy. Fig. 1 (Elec. Gtr.) 2 times

Em D/E C/E

Synth. Cue

Em D/E C/E 2. D5 D#5

our sep - 'rate ways.

*Guitar Solo:*

67

Em

D

TAB

16 17 19 20 16 17 19 20

71

Cmaj7

8va

Am7

D5

D#5

TAB

20 (20) 17 19 20 17 19 17 15 17 18 14 15 12 13 14 11 (11)

75

Em

D

TAB

16 17 19 20 18 17 19 20

79

Cmaj7

8va

TAB

20 (20) 17 14 15 17 15 14 15 17 15 14 15 19 19 19 19 19 19 19 17 15 14 15 14 15 12 15 (15) 19

81

Am7

D5

D#5

TAB

13 10 12 10 13 10 12 7 8 7 5 8 5 8 5 8 5 7 5 7 7 9 7 7 (9) 9 (9)

## Interlude:

83 Em G

87 C Am

91 Em D

95 C Bsus

Whoa!

99 Em D

Some-day love will find you. Break those chains that bind you

## Chorus

w/Rhy. Fig. 2 (Elec. Gtr.)

Em

D

99

Some-day love will find you. Break those chains that bind you

103 Cmaj7 Am7 D5 D#5

One night will re - mind you.

w/Rhy. Fig. 2 (Elec. Gtr.) 1st 4 meas. only

107 Em D

If he ev - er hurts you, true love won't de - sert you.

111 Cmaj7 Am7 D5 D#5

You know I still love you.

Elec. Gtr.

TAB

115 Em D

I still love you, girl. I real - ly love you, girl.

TAB

119 Cmaj7 Am7 D5 D#5

8va

TAB

123 Em D

And if he ev - er hurts you, true love won't de - sert you

TAB

127 Cmaj7 Am7 D5 D#5

8 1/2

TAB

131 Em

No! No!

TAB

# WHO'S CRYING NOW

Moderately ♩ = 120

Words and Music by  
JONATHAN CAIN and STEVE PERRY

Intro:

Am

Piano cue

Fmaj7

Dm



5

Em

Am

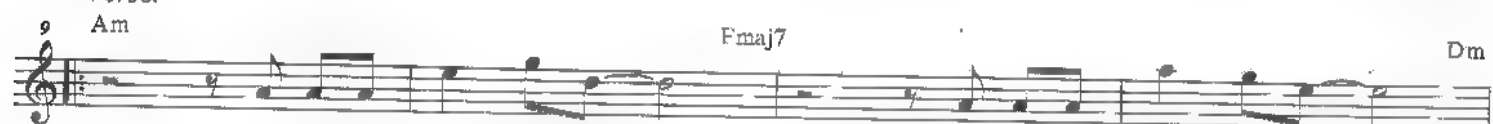


Verse:

Am

Fmaj7

Dm



1. It's been a mys - ter - y, \_\_\_\_\_  
2. So man - y storm - y nights, \_\_\_\_\_

and still they try to see, \_\_\_\_\_  
so man - y wrongs or rights, \_\_\_\_\_

13

Em

Am



why some-thing good can hurt \_\_\_\_\_ so \_\_\_\_\_ bad. \_\_\_\_\_  
nei - ther could change their head - strong \_\_\_\_\_ ways. \_\_\_\_\_

17

Fmaj7

Dm



Caught on a one - way street, \_\_\_\_\_  
And in a lov - er's - rage, \_\_\_\_\_

the taste of bit - ter - sweet:  
they tore an - oth - er page.

Em

Am

w/ Fill 1 (Elec. Gtr. 1) 2nd time only

Am

Acous. Gtr.

mp

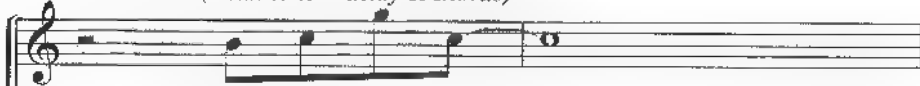
21



love will sur - vive some - how, \_\_\_\_\_ some \_\_\_\_\_ way. }  
The fight - ing is worth the love \_\_\_\_\_ they \_\_\_\_\_ save. }

Fill 1

Elec. Gtr. 1 (clean tone w/delay & chorus)



mp

hold -

T  
A  
B

9 5 8 5

**Chorus.**



25

One love feeds the fire. One heart burns de-sire.

\*Acous. Gtr. tacet 1st 6 meas. of chorus, 3rd time only.

w/Fill 1 (Elec. Gtr. 1)



29

I won-der who's cry-ing now?



33

Two hearts born to run. Who'll be the lone-ly one?

To Coda 1.

w/Fill 1 (Elec. Gtr. 1)



37

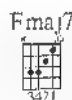
I won-der who's cry-ing now?

2.

w/Fill 1 (Elec. Gtr. 1)

**Bridge:**

Band tacet



Acous. Gtr.

41

On-ly so man-y tears you can

Am Fmaj7 Dm

45

cry till the heart - ache is o - ver; and

C G Bb

49

now you can say your love will nev - er die.

### Interlude:

Band cont. tacet

Am Fmaj7 Dm

53 w/Intro piano cue

Whoa,

D.S.  $\text{al Coda}$

Em Am w/Fill 1 (Elec. Gtr. 1)

57

whoa.

### Coda

w/Fill 1 (Elec. Gtr. 1)

Am

61

Elec. Gtr. 2 (w/light dist.)

8va

1

TAB

15

## Guitar Solo:

Am

Fmaj7

Dm

(8<sup>va</sup>)

63 Acous. Gtr. cont. chorus fig. simile

63 64 65 66

15 15 15 13 15 12 15 15 15 13 15 12 15 15

G6

Am

w/Fill 1 (Elec. Gtr. 1)

(8<sup>va</sup>)

67 68 69 70

15 15 15 13 15 12 14 12 (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) 15

Fmaj7

Dm

(8<sup>va</sup>)

71 72 73 74

15 15 15 13 15 15 15 15 15 15 15 15 15 15

w/Fill 1 (Elec. Gtr. 1)

G6

Am

(8<sup>va</sup>)

75 76 77 78

15 15 15 13 15 12 14 12 (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) 12 14

79 Fmaj7 Dm

TAB

14	(14)	14 12	14 12	10 12	12 10	12 (12)	10	12	12 14	12 14
----	------	-------	-------	-------	-------	---------	----	----	-------	-------

G6 Am w/Fill 1 (Elec. Gtr. 1)

83

TAB

12 10 12	12 10 15 15	15	19	13 17	17	17 17	17	17	17	17	(17) 15 17
----------	-------------	----	----	-------	----	-------	----	----	----	----	------------

Fmaj7 Dm

87

TAB

17	15 17 17	(17) 15	17	(17) 15	17	15 17	17	15 17 17	(17) 15 17	17 15	17 17	15 17
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G6 Am w/Fill 1 (Elec. Gtr. 1)

91

TAB

17	(17) 15	17	15 17 15	16	(16) 14 16	17	16	16 14	17 14 16	14	15	(14)
----	---------	----	----------	----	------------	----	----	-------	----------	----	----	------

*Begin fade*

Fmaj7

Dm

(8va)

95

TAB

w/Fill 1 (Elec. Gtr. 1)

G6

Am

(8va)

99

TAB

Fmaj7

Dm

(8va)

103

TAB

*Fade out*

w/Fill 1 (Elec. Gtr. 1)

G6

Am

(8va)

107

TAB

# GUITAR TAB GLOSSARY

## TABLATURE EXPLANATION

TAB illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on each string.

String (6), 3rd fret    String (5), 12th fret    String (4), 13th fret    A "C" chord    C chord arpeggiated

## BENDING NOTES

**Half Step:**  
Play the note and bend string one half step (one fret).

**Whole Step:**  
Play the note and bend string one whole step (two frets).

**Slight Bend/  
Quarter-Tone Bend:**  
Play the note and bend string sharp.

**Prebend and Release:**  
Play the already-bent string, then immediately drop it down to the fretted note.

**Bend and Release:**  
Play the note and bend to the next pitch, then release to the original note. Only the first note is attacked.

## PICK DIRECTION

**Downstrokes and Upstrokes:**  
The downstroke is indicated with this symbol (▣) and the upstroke is indicated with this (V).

## ARTICULATIONS

**Hammer On:**  
Play the lower note, then "hammer" your finger to the higher note. Only the first note is plucked.

**Pull Off:**  
Play the higher note with your first finger already in position on the lower note. Pull your finger off the first note with a strong downward motion that plucks the string—sounding the lower note.

**Palm Mute:**  
The notes are muted (muffled) by placing the palm of the pick hand lightly on the strings, just in front of the bridge.

**Muted Strings:**  
A percussive sound is produced by striking the strings while laying the fret hand across them.

**Legato Slide:**  
Play the first note and, keeping pressure applied on the string, slide up to the second note. The diagonal line shows that it is a slide and not a hammer-on or a pull-off.

## HARMONICS

**Natural Harmonic:**  
A finger of the fret hand lightly touches the string at the note indicated in the TAB and is plucked by the pick hand producing a bell-like sound called a harmonic.

## RHYTHM SLASHES

**Strum Marks/  
Rhythm Slashes:**  
Strum with the indicated rhythm pattern. Strum marks can be located above the staff or within the staff.

**Single Notes with Rhythm Slashes:**  
Sometimes single notes are incorporated into a strum pattern. The circled number below is the string and the fret number is above.

**Artificial Harmonic:**  
Fret the note at the first TAB number, lightly touch the string at the fret indicated in parens (usually 12 frets higher than the fretted note), then pluck the string with an available finger or your pick.